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W. F. JOHNSON  
LONDON E.C.4



Telegram: "INITIATIVE, LONDON."

J. S. Bach  
Christmas Eve 1904



PRINCE CONSORT ROAD,  
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Before proceeding to the consideration of such remarkable phenomena as the works of Handel and J.-S. Bach we ought to look back upon the period preceding them, for they could not have achieved <sup>their</sup> ~~such~~ artistic wonders if enterprising composers of preceding generations had not prepared the way <sup>for</sup> ~~before~~ them. Indeed one may say that the labours of composers all through the seventeenth century were directed to the solution of artistic problems and the development of artistic methods which should serve to make their achievements possible. ~~It is indeed~~ ~~unhappy to contemplate~~ the manner ~~in~~ which progress was made in the course of a hundred



As the most serviceable way of looking at the 17<sup>th</sup> Century music  
historically is as a preparation for Handel & Bach, it will  
be well to take a look forward and anticipate what  
the composer of the 18<sup>th</sup> century prepared for. If we  
take the main groups of Bach's works we can see better  
the relation in which the 17<sup>th</sup> century music stands to them.  
~~The most familiar part of his composition comes from organ work -~~  
~~Bach's~~ secular works for instruments  
Choral works.

By your workers.

Tochter  
Fauterian  
Preluden  
Konzert  
Pavane für  
Fugue  
Chorale Preluden  
und Chorale Fauterian

Clavier unter .

Sutton.

Toronto x 100 =

The ~~input~~ 48  
Equal Temper (Baris)

Variation

Sendas  
Wohn für  
vorne hute wunde

Sonnet -  
v. cells. shut

Concutor  
(= Synonymus  
with a difference)

for Arthur -

Notes

Choral work

Indells.

Church Cantatas  
Glee Choral Music

Passions  
Sch. Churchman

Masses

all of which are still alive  
Hansel

Opere.  
1 di. Antica.  
alt. mainly dead

Craters  
most of them  
quite dead,  
with 2 or 3  
phenomenal  
eruptions

With united  
wishes.

Sister  
 Agnes writes  
 more importance  
 Variation  
 Chromosome



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is wonderful to see  
years from the infantile ~~experiments~~ <sup>efforts</sup> of Peri and  
Caccini, and the crude dramatic experiments of  
Monteverdi, and the ~~archaic~~ somewhat archaic  
<sup>Schubert in Sacred Music and those of</sup>  
efforts of the early Organists such as Merulo and  
Gabrieli, to such achievements as Handel's Ode on  
and Bach's Passion & Organ Music and Music  
for the Clavier. The Italian efforts had been affected  
by their instinct for mere beauty of form and melody,  
and throughout the century they had been striving to  
find solutions of the problems of Opera. But all  
by it is true by finally facing the problems of dramatic  
expression, but latterly by devoting themselves to mere  
organization - like a Committee devoting itself to form & procedure.



Vitali. f. m. Bonvincini l. Modena 1640.  
published in f. m. Jan. 1665.  
G. B. Barani.

P.B. 1. 100  
 Compound  
 Corollin work ~~included~~ <sup>included</sup> <sup>in</sup> <sup>the</sup> <sup>series</sup> <sup>of</sup> <sup>the</sup> <sup>two</sup> <sup>hands</sup>  
 Sonate de Chorus = Sonate  
 Sonate de Camera = Sonate  
 de Concerto



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And this entailed their expending a great deal of attention  
on developing harmonic principles as distinguished from  
contrapuntal principles. That is the type of form which  
is founded upon the distribution of Tonic & Dominant  
~~as a~~ and <sup>the</sup> juxtaposition of simple succession of keys as  
a basis of form ~~instead of the~~ ~~such~~ ~~contrapuntal methods~~  
such a ~~ultimate~~ ~~for~~ served as the basis for Classical  
Sonatas instead of the Contrapuntal method which  
was the basis of Dreyer. In Opera this resulted in  
the type which was cultivated in Italy with such success  
by Alessandro Scarlatti, and in France by Lully - and  
in Instrumental Music by succession of composers who  
it by degrees nearer to the type of the Sonata & culminated  
in Corelli <sup>1653-1712</sup>. In sacred music the harmonic ~~type~~ <sup>type</sup> was



Continued

he must also keep in mind the important work  
done by German composers in this time in the  
latter part of the 17<sup>th</sup> century. They devoted themselves  
with much assiduity to writing Church Cantatas  
in which they followed the Italians - their treatment  
of Solo, and even in much of their choral writing  
he infused their work with something more of  
devotional earnestness and serious feeling. The  
names of ~~St~~ J. Bach, Buxtehude, and John Christoph  
and John Michael Bach naturally occur here  
in this connection.



also powerful. Having to write for voice in part a good deal composers still maintained something of the contrapuntal type, but an underlying basis of harmonic procedure became more and more apparent, and the contrapuntal texture became secondary — while in solo movements composers more and more approximated to the type of

the Operatic Aria. The Italians were the leaders in all such things but the one time <sup>of Organ Music</sup> they soon dropped into the second place. They began proudly with Mendels, and Rossini, but the harmonic tendency was not favorable in this branch, and the more strenuous character of northern nations took, and half way through the century ~~the~~ the northern Argonauts of Germany & Arnold took the lead in the person first of Schumann the Brahms and later of ~~Robert~~ Wagner, Bruckner and Mahler.

By the end of the century certain important types had







became established. The Italian model of Opera with  
its ~~later~~ <sup>early</sup> ~~attention~~ <sup>Opertures</sup> in three or four little movements  
~~than a few moment Opertures~~ (which  
was the foundation of the later Orchestral Symphony), and the  
summoning of Arias for leading singers alternating with  
recitatives served as the model on which composers  
such as Handel, Händel and hundreds of others worked  
till the time of Gluck - and the French Opera  
of quite distinct type ~~in which ballets~~ which began  
with the typical French Operture which served as the model  
for Opertures <sup>of Opertures</sup> till modern times, and the ballets  
and declamatory passages for the voice served as the  
basis of later developments in French Opera. While  
the ballets exerted an influence on the history of Instrumental  
Music, such as Suites. The early type of Instrumental  
Suite <sup>and Suite</sup> also became established, and was successfully  
cultivated by Purcell as well as many great <sup>Italian</sup> Violinists  
later. The Italians did not pay much attention to  
Musical for keyed instruments, as the Violin appealed



Fordyce Park

The Germans did not  
devote much attention to  
Classical Music till later -  
the 19th century

Fordyce with some wonderful  
Sisters, ~~and~~ I suspect which are  
quite a number after J.S.B's.  
~~many~~ names. Bach

the lack of ~~attention~~ interest  
which the Classical excited in  
shown by the admission of  
J.M. von Kuhnau that he  
told is waiting for the Classical  
mainly on account of the  
having been neglected.



much more to their melodic sense. It was not till quite  
the end of the century that Sonatas and Suites for  
keyed instruments began to be written by northern composers  
of whom Johann Krieger of Leipzig was foremost.  
This interesting composer was born in 1650 at Leipzig, became  
a Minister at Dresden, later Pastor at Zittau, and  
subsequently Organist of St Thomas Church in Leipzig  
and Cantor of the School of St Thomas - therein  
being J. S. Bach's immediate predecessor. He was  
a man of high culture and learning and set  
himself deliberately to make good the neglect of Music  
for the Clavier or Harpsichord. His first venture in  
this line was a collection of Suites which he called  
"Neue Klavier übung" which came out in two sets -  
1689 and 1695 - To which he appended a preface  
pointing out the neglect of Clavier Music in favour of Music



Kuhn was a man of  
considerable culture.  
He studied Japanese  
a great 2 hours  
and made translations for  
with these languages.



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for Vichini, & his present essay being an attempt to  
make it good. It is indeed surprising what a good  
thing he made of it, considering that he had to adapt  
~~the~~ a scheme developed for strings to almost new conditions.  
His manner is mainly contrapuntal; and <sup>his work</sup> ~~the~~ texture  
~~is~~ often very much like Bach himself. He wrote  
further a few years later, & in 1699 ~~and~~ published a  
collection of 7 Sonatas which he called "grosse sonate of the  
Klarin" "Dreiss Clarin Stücke", which are in parallel  
with the Sonatas for Violins of the Italians, and  
then in 1700 he brought out one of the compositions of  
Hann, sein Biblisch Historie Sonaten. which are among the



In order to the simple & unadorned  
the paper of the business.



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earliest and most curious examples of programme music.

The subjects of these are 1. "The combat of David & Goliath", 2. "The misadventure of Saint  
apparently music". "Saints' music". "The illness of King Lear". "The dream of the woman of  
the purple of David" - "Saints' death and burial". Perhaps much of the music is childish &  
realistic, there is also a lot of artistic development & much of it is quite good music.

Of course they must be regarded as more or less abortive,  
as the resources of art at that time were not sufficiently  
developed to serve for much in programme music - & the  
course of the arts proper after Bachman's time was deciding  
in the direction of absolute music as it is called - presenting  
itself in the self dependent forms of Bach & Handel, Domenico  
Scarlatti's Sonatas, and later the Sonatas of the Classical period.  
Bachman himself died in 1722 - and thus made room  
for the great J.S.B. who undoubtedly knew his work &  
appreciated its ~~greater~~ opportunities for the Klavier.



13 The great service done by the English  
composers of Elizabeth's & James I's time  
is music for the domestic counterpart  
of our modern pianoforte. For ~~scarcely~~ fully  
50 years English composers were ahead of all  
the rest of the world in this department as they  
were in Church Music, and they especially  
distinguished themselves in developing the style  
adapted to domestic keyboard instruments,  
and developing more & more vigorously the special features  
which distinguished

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Of course while we entered our admiration to Kuhnau  
we must not forget that our own Purcell & Blow  
adventured about the same time into the region of  
Classical Music - & indeed some of Purcell's is finer  
than Kuhnau's, but our curious national isolation  
prevented Purcell's work being known, or influencing the  
course of history in this department on the Continent.  
As a matter of fact it was not completely true that Classical  
Music had been neglected altogether. For in France they  
had begun to bestow attention upon it before Kuhnau  
took it up. There were several composers who cultivated  
this branch of art with some success. Such as ~~the French~~  
~~Chamberlain~~ Jacques Champion de Chambonnières who was Court Chamberlain to



Comperin

Fountain House

Longgachi

Andrea Fabiani

- 1570 - d. 1576

Civanni - 1557 - 1613 . Schatz.

+ in collaboration with  
Chygander.

Charles Thiers

Comp. 1533 - 1604

Vinci 1566 . Douce .

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Louis XIV. - He published chamber music in 1670, which is very elegant and  
dainty. Rather <sup>Musical</sup> ~~and~~ <sup>of</sup> ~~the~~ M. D'Angelier another musician attached  
to the Court of Louis XIV published 'Pièces de Clavecin' in 1684, much  
of which is very good - & the most important of the group of composers  
(born 1668 - d. 1733).  
The François Couperin is the head of the French school of Clavichordists, who  
by his enormous work the name of Doménico LeGrand - and many of  
his dainty little works are alive still. He belonged to a family  
of distinguished Musicians who were mostly Organists in Paris -  
was born 1668, became Organist of St. Jean's 1698, and in 1701  
"Clavichordiste de la chambre du Roi." His works are exclusively  
for the Harpsichord, & there are but few of them, but they are  
so characteristic & finished so artistically finished that they stand quite  
by themselves among the works for the domestic keyed instrument of that time.  
They were mostly in the form of Suites, which he called Ordres.  
And they for the most part began with the recognized group of



The antecedents of Bach's Organ works - Amsterdam

Guido ~~may~~ ~~of~~ ~~Donchelli~~ may fairly stand at the head -

Born ~~Amsterdam~~ 1583. pupil of Luzzaschi. At Antwerp in 1608.

returned to Italy that year & was appointed Organist of St Peter in

Rome. His reputation huge. beyond 1000 one of his curacies at

30,000 - Retired for a while to Strom. resupplied at Rome 1633 - 1643

Debussy became his pupil 1637 - 1641 - & died in ~~1644~~ 1667.

Ricercari. Toccatas. Canzons. Capriccios -

He was the Southern representative of that branch of art.

In the north at Amsterdam there was an opposite of almost equal importance in the person Jan Pieterzoon Sweelinck. He was born at Deventer in 1562. The exact date of his appointment at the old Church at Amsterdam is not known. But he occupied that

position ~~from~~ at all events from 1581 till his death in 1621. He

is a very interesting and enterprising composer - & wrote psalms & motets and Cantatas saved for voice, & his Organ music is especially important.

He came nearer to writing a complete & effective Organ piece than almost anyone of his time.

With him must be coupled Samuel Schicht, the foremost of German Organists of that time, who was born at Halle in 1587. He was a pupil of Guido at Amsterdam in 1605 - and became Organist of Halle Church in 1608 or 1609.

He died in 1654. His Organ works are of great importance in history

- as he did a great deal to develop Organists - and he was among the

movements - The allmande, Corante and Sarabande, & they then  
provided with a lot of little fancy movements of the type of ballet  
movements in Operas. He was especially happy in such delicate little  
fancy movements, & thus early illustrated the taste of the French  
for ~~such~~ writing what may be called "picture tunes", rather than  
writing self dependent movements, whose interest centres both like  
Lacini & Suites of the Baroque Order in their intrinsic artistic  
qualities. He came across such titles as 'The bee', 'The Enchantress',  
'The Butterflies' - 'Dunder Lampoon', 'La Jazouillement',  
'The seductive lady' - ~~etc~~ "The wood thrush" &c &c.

Chrysander in the preface to the modern edition which he joined with  
Mann in editing "the first great composer for the harpsichord  
known in the history of music". Most of the other composers for the  
harpsichord who preceded him wrote for the harpsichord & the  
organ in much the same style, but he of all others especially  
excelled in finding the true style appropriate to the harpsichord.  
The four books of Clavecin pieces came out in 1713, 1716,  
1722 and 1730. One of his most important works is the "Art

of playing the Clavecin" - (1717) which gives exact details of the ways of  
dealing with all the various ornaments then in vogue, and the



Corelli: Arcangelo. born at Fusignano Italia Oct 13. 1683.  
Lived in Bassano. Early history obscure. Went to Germany.  
~~Settled in Rome in 1685~~ Published his first set of Sonatas in Rome in 1683 and  
settled there in 1685. Friend of Cardinal Ottoboni & much appreciated  
in Roman Society. He conducted the Orchestra Loeser Musicals &  
played at them. His compositions obtained great vogue  
in all countries - and they are the earliest works of this kind  
which have kept alive till the present day - unless we count  
Purcell's <sup>first set of</sup> Sonatas of these parts which were printed in the same  
year 1683 as Corelli's.

Corelli's ~~other~~ <sup>contributions to the</sup> ~~first~~ <sup>branch of art which</sup> ~~he illustrated~~ <sup>concerned</sup> ~~was~~ <sup>12 Sonatas a tre & bass. 1683</sup> ~~12 Sonatas a tre~~ <sup>12 Sonatas a tre</sup> 1685, 12 Sonatas a tre 1689  
~~12 Sonatas da Camera 1594~~ <sup>for Violin Solo & bass.</sup> 12 Sonatas 1700, and  
the Concerto ~~for~~ <sup>1712</sup> - A very small output but surprisingly  
well balanced in style & artistic qualities for the time when they were written.  
There is an air of distinction about them all, none trivial -  
he was evidently not a brilliant player - but a very attractive & musical one.

Antonio Vivaldi a different sort of composer from Corelli - much more  
more for effect - ~~born in 1678~~ <sup>born in 1678</sup> ~~in Udine~~ <sup>in Udine</sup> ~~where he was born~~ <sup>where he was born</sup> - in latter half of 17th century, possibly  
at Venice. Went to Germany for a while, but settled down in Venice in 1713, where  
he was maestro of the Concerto of the Ospedale della Pietà till his death in 1743.  
- was a founding hospital for girls & the girls themselves composed the Choir & band <sup>so the in itself</sup>.  
A very distinctly composer in his way, but not so interesting as Corelli. <sup>cf. ...</sup>  
Did a great deal to develop the technique of the Violin. <sup>with ...</sup>

way to deal with the refinements of phrasing etc. He died in 1733.

He can't leave this branch of the subject without referring to the work of the famous German Organist Bachelder who was born even earlier than Corelli - & published late in life in 1697 - a collection of ~~the~~ Themes & Variations called the Herkulesische Apollinis, and several others, which are for the most part curiously ~~written~~ <sup>written</sup> in style, and ~~anticipate~~ <sup>anticipate</sup> phrasing in detail. He affords examples of formulas of Accompaniment of a Chorus description, like the so called 'Alto Bass', dated 1709.

There is still another very interesting ~~for~~ personality who comes as it were between the characteristic works of the 17th Century and the ~~the~~ definite appearance of Bach & Handel - who indeed stands somewhat by himself. This is Reinhard Keiser who was the first man to make any mark as a composer of ~~the~~ German ~~and~~ Opera as a definitely national product. He was born in 1674, & is said to have produced his first Opera Basilio in 1693 in Brunswick. In 1694 he came to Hamburg, & there the great part of his career was spent. Hamburg enjoyed the distinction of having an important theatre from



The descent of Joachim & Peter - Arthur's people.

Correll.

Lomi . 1676

Papiani 1727

Vitti ~~1774~~ 1753

Rode 1774

Bühm 1795

Joachim 1831

Arb - 1863.

Arb -

Kennel  
died with  
a carcinoma  
of the breast

1678. The Hamburgers were emphatically German and independent  
and it was natural that the first essays in German Opera  
should be made there - And it was for the Hamburg theatre  
that Keiser wrote most of his Opera. Which are computed  
to number over 100. (116 Libretto) Their special prominence  
lies in their not being <sup>mere</sup> imitations of Italian style, which was beginning  
to dominate all Opera houses <sup>throughout the world</sup>. But he had also great  
merits, as his work is very tuneful and very vivacious.  
And he goes in sometimes for more ~~color~~ colour in his  
Orchestral accompaniments than the Italian Opera composers  
could attempt. His ballet movements were also sprightly  
and engaging. Banded began his professional career  
as a 2nd Violin & then as an accompanist in Keiser's  
theatre <sup>in 1703</sup>. But except in so far as Keiser generally  
furthered the ~~set~~ establishment of a genuine ~~style~~ German style  
trace of the influence of which are to be found in J.S. Bach,  
he is quite isolated. As Germany after his time became  
dominated by Italian Opera; & the efforts to maintain an



Dr. H. H. H.  
in connection  
H. H. H.

as his sphere of operation is so much  
wider than Handel's, & his work summed  
up so many more branches of art -

12  
independent German style was very feeble. Being mainly  
confined to little Song-pieces, which were plays with song,  
interspersed, such as those of Adam Hiller & Dittersdorf  
later on.

Kreisler works an new difficult of attainment  
but even the names of most of them are forgotten. But  
we have a fair number of excerpts from Cimar, Pamina  
Dionysos, <sup>Adone, etc.</sup> and they are very much of a  
feminine characteristic musical personality.

Handel and J. S. B. were born in the same year 1685,  
and very near each other. Handel on Dec. 23 - and  
Bach probably on March 21. It is not known for certain - but  
it must have been within a day or two - ~~he can't be as close~~  
~~together as their careers show - completely diverse - to be~~  
~~may as well be as J. S. B. first.~~ ~~Any thing compared~~  
to make him strongly representative of German qualities - He came  
of a family of distinguished German musicians, whose career  
had all been spent in the North of Germany such as Sebast  
Liebnick & Muhlhausen, Town of Munich. At one time  
the Bachs were so numerous in Sebast that the town papers



Name

Vater

Name der Frau

Im Christoph Leben 1611-1611

Im Christoph Leben

2. 4. 13


Hans v. Weichman

Vater

J. 1626

Hans der Spielman

Heinrich - Amstuf.

 Christoph ~~1613-1661~~

J. Christoph J. Michael  
Hans  
Barbara

Johann Christoph 45-53  
Johann Andreas 1645-1695

Johann Christoph  
1671-1721  
Johann Sebastian



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were known as "The Bachs". The earliest to whom their ancestry is traced  
 was <sup>who was born about 1560 & died 1619</sup> ~~the~~ <sup>first</sup> ~~Bach~~ <sup>who appears to have been born at Erfurt, wandered to</sup>  
<sup>and played on the zither</sup>  
 was a <sup>was a</sup> ~~musician~~ <sup>musical disposition</sup>! His  
 son Hans <sup>1500-1626</sup> <sup>(Dr. Spilmann - the composer of "Jesu, Christ")</sup> <sup>the great grandfather of J.S.B.</sup> was the first recorded professional  
 musician of the family and from him the clan spread out into various  
 branches, the following distinguished musicians of whom most noteworthy  
 was Johann Christoph & John Michael, J.S.B.'s uncle. His father  
 was Ambrasia, born 1645, <sup>son of John Christoph son of Hans (died 1613-1661)</sup> <sup>who was a town musician of Erfurt.</sup>  
 He played on a stringed instrument possibly the Viola, and J.S.B. inherited  
 a musical atmosphere from the first, in the simple domesticity of a  
 German family; which was a large one, as he had a lot of brothers  
 and older than himself. The Bachs were given to having large families.  
 It is always supposed that his father being a violin player gave  
 him his first inkling of that instrument, and it is curious to note  
<sup>hypothetically</sup> that his first professional appointment (as it was then) was that of  
 a violinist, in the private band of Prince Johann Ernst of Saxe-Weimar  
 when he was 18. But his father's influence soon came to  
 an end, for he died when he was ten - and as his mother had died



Rinken John Adam  
born 1623 at Drontheim in Holland  
was organist at Hamburg from 1658.  
Organist from 1663 at his time 1722 aged 99.

The Hofkapelle at Celle  
was near, when French  
Musicians were employed -  
Much French Music played.



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in the previous year he was left an Orphan. He was then taken  
charge of by an elder brother Johann <sup>1671-1721</sup> ~~Christoph~~ who was organist  
of Ohrdruff and a pupil of the famous Organist & composer  
Johann Pachelbel. And under these circumstances he began to develop  
his knowledge & abilities as an Organist, ~~and he began~~ <sup>and</sup> to show  
his musical aptitude very early. It is illustrated by the familiar legend that  
his father having found him engrossed in the study of a volume of Organ  
music by the now famous Organist up to that time, for some reason took  
it away from him; & locked it up in a cupboard, <sup>at last</sup> with him with great  
And that the young John Sebastian managed to get in with through the  
work & did his eyesight service him by copying <sup>to avoid discovery</sup> it by night. He  
showed his aptitude also in a characteristic fashion <sup>when he was</sup> ~~into a school sent~~  
to school at Lüneburg, from which place he travelled <sup>several times</sup> over 100 miles to  
hear the famous old Organist J.A. Bach play on his Organ at Arnstadt.  
Bach was a ~~fine~~ representative of the Northern German Organist.  
Whose musical ancestry came from <sup>(he succeeded Scheidemann)</sup> Lüneburg; and no doubt one of the  
finest performers of the time. Bach went to hear him several times.  
His first post as an Organist was at Arnstadt a place in the  
same district as his birthplace - & for the purpose of his appointment a



THE [illegible] [illegible]  
[illegible] [illegible]  
[illegible] [illegible]

[illegible] [illegible] [illegible]

[illegible] [illegible]  
[illegible] [illegible]



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Violinist in the Duke of Saxe's little band in 1703. While he was  
at this post he was taken with the idea of going to hear and  
down the ways of the famous old Danish Organist and Composer Dietrich  
Buntstucke, and became so impressed in his observation that he  
overstayed his leave from the ~~Church~~ <sup>to the extent of 3 months</sup> and got into  
trouble with them. But there can be no doubt that the world is  
againer. ~~(On the influence of Buntstucke upon him because of the  
strongest and he could not have had a better model).~~ For Buntstucke  
was one of the most interesting composers of that time, full of character  
and fancy, and gifted with the finest instinct for Organ effect and  
style of any man except J. S. B. himself. It is thought also  
that he may have had the opportunity while at Lubeck of hearing the  
~~Advent~~ Church Musical functions, <sup>which took place in Advent</sup> which were at that time about the  
best in Germany - consisting of the performance of Church Cantatas  
with Solists and Orchestra, as well as performance by Buntstucke himself.  
And there can be no mistake that the influence of that composer ~~is~~ is  
as clearly discernible in J. S. B.'s Organ Music, as in his Church



Spitta conjecturally puts the Capriccio on the album of a blind brother  
in 1704. It is probably wrong, but at all events it must have  
been written (almost certainly) before 1709, ~~as that was the date~~  
of Pultawa, and it is most improbable that it was written after  
that date. There is nothing to show when John Jakob entered  
the service of Charles XII <sup>military</sup> as a hunting player - Charles XII started  
for Poland on the ~~first~~ <sup>final</sup> portion of his invasion in 1707,  
it is likely Bach wrote the Capriccio before that, or on the verge of it.

So at any rate there are some grounds for ~~supposing~~ <sup>considering</sup> that  
the work <sup>and indeed for attributing it to the Amsterdam time, which ended in 1707</sup> are ~~one~~ <sup>one</sup> - ~~apart from the fact that there is~~  
intimately there is not much to be gained for it. For though there is  
no other example of a programme work of J.S.B., as ~~that~~  
it does not prove that it was a very early work. He made many experiments  
late in life - moreover the richness and content of it all suggests much  
more experience & growth of mastery than <sup>might be expected of him</sup> ~~he~~ at the Amsterdam time.



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works as well - ~~being~~ especially in his Church Cantatas -  
he do not know how early he began to use his power as a composer.  
But there is sufficient evidence to show that he wrote his first Church  
Cantata while <sup>at Amsterdam</sup> ~~in Amsterdam~~ <sup>the</sup> ~~Church Cantata~~ "heeren der wijk nieuw  
Leke nicht in der Wille lesou" in its earliest form no doubt dates  
from that time. But unfortunately we have not got the original  
version, but only a revised later version. But in this there are  
traces of immature workmanship - such as the long runs in the  
sops, which are like similar features in the works of the ~~earliest~~  
German composers of the previous generation, like Hille & Dunder,  
and were ~~learned~~ imitated from the Italians. Some small pieces  
of Organ music is also attributed to this time on account of its  
immaturity.

J. S. B. was not altogether happy in his relations  
with the church authorities & ~~and~~ they were angry at his stepping away  
so long at ~~the~~ dike and there were a good many other things they  
were displeased about. He was laid up before the Consistory & severely  
questioned, & the questions & answers are still in existence - as of the



(Eng edit.)  
See p. 1. 229 for an example of  
the original document. - with the author  
under his historical point.

and the Prelude & extremely brilliant paper in D major, which is the  
delight of Organists with any claim to intensity; & is notable for its  
close resemblance to many features to fine paper of Bach's.  
Several of the best known Cantatas also belong to this time - such as the  
most interesting Cantata "Johann zerk mit die allerbesten Zeit". Well known  
in the country by the name of "John time is the best time". It was  
evidently written for some funeral, and is concerned with the idealization  
of death as a mystery lighted up by the consolation of confident  
hope in Christ, which to Germans of that time had a curious  
intimate personal significance. Another Cantata, perhaps the  
most famous in the country is that known here by the name of  
"My spirit is in heaven". Full of poetic feeling & tenderness  
and intense devotion. His genius at the time blossomed out, in all  
the warmth of youth; & though he may not have attained to  
the supreme mastery of his later years, ~~at~~ <sup>in</sup> ~~his work~~ <sup>no work</sup> in his human  
feeling. <sup>more conspicuous</sup> These earlier Cantatas are more imbued with intense devotional  
spirit than later works, when he had assimilated all that was best  
of Italian artistic procedure. Another fine Cantata, which is known  
to date with the year 1714, though the Autograph form in the Berlin library having  
the date written on it is in his own hand, is the big Cantata "Nun kommen  
wir Kinder Heilighen Heilighen Heilighen". In which he begins to show his growing  
cosmopolitanism. As it begins with an Overture in which is known in  
the French form, & contains many ideas in the Italian lines with Da Capo.



Bach's journey to Cassel in 1714 should be also noticed.  
He is said to have gone there, possibly through the invitation of  
the Prince Prince Frederick, to perform on what the restaurant  
organ. Of this occasion the King said that he performed  
privately to the Prince - see Spitta 1. 514

Bach cannot have entered upon his duties at Cöthen  
before the death of Hermann or December 1717  
as he was on duty at a Festival in Weimar up to  
Nov. 2 - see 1. 586. The Prince of Cöthen  
however, for reasons we have no means of knowing of,  
paid the salary as from Aug. 1. 1717.

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undoubtedly my much in the same style as passages we would  
write for the Organ, & the double stopping by which he tries  
to suggest grand successions of harmonies are rather forced  
upon the Violin. Splendid as they are they are quite in  
the ultimate verge of what is possible both to the character  
and technique of such instruments as the Violin and  
the Cello, which are driving single part instruments.  
The next striking illustration is the famous Chaconne which  
is given one of the two Violin Parts, and really achieves  
the ultimate that is possible for a Violin solo. He was  
driven to such treatment through writing for the Violin alone.  
In the Sonata for Violin & Cello we do not come across  
so much double stopping, or such attempts to make the  
Violin deal with successions of harmonies, and we are





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The Suite for Orchestra and the superb Brandenburg  
Concertos also belong to this time. The former represent  
the greatest examples of works for Orchestra in the old  
form of Suites - with Fugal movements and such  
dance movements as Gavottes, ~~Bourrées~~ Bourrées, Passapieds,  
& the like, which do not appear in modern  
Symphonies - but rather in the typical Suites - and  
the works are always more definitely contrapuntal in  
texture than modern Orchestral works, & again have  
very much of the flavour of the Organ style.  
The Brandenburg Concertos are specially interesting as examples  
in all manner of strange combinations of instruments.  
They were written for an enthusiastic lover of Music the  
Margrave of Brandenburg who had asked him to write them for him.



Take here Anna Magdalena book  
 p. 27 ~~the~~ <sup>some letters</sup> ~~in the~~ <sup>5. 1. which</sup> ~~the~~ <sup>these books</sup>  
~~The 2nd letter was in the letter book of 1725~~  
 This refers to the "little of your book"  
 Divinely beautiful arrangement of chorales -  
 The second of Anna Magdalena book  
 was brought together in 1725  
 at Leipzig 2 Anna Bach's  
 2 Anna Bach's



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What is most notable about them is that ~~they~~ each of the  
Six is a kind of speculation in different groups of  
Aesthetic Instruments. The first for 2 Horns 3 Oboes, 3 Bass  
Violas & Trumpets & Continuo. The 2nd for 2 Trumpets, Flute  
Hautboy & solo Violin with strings. The 3rd for 3 Violins  
3 Violas & 3 Cellos. The fourth for 2 Violins 2 Flutes also  
and string. The 5th for 2 Horns, Flute & Violin  
& string & the 6th for 2 Violins - 2 Tambour Bells &  
Continuo. They are mostly in the lines of the Italian  
type of ~~the~~ Concerts. Very elaborate in instrumentation  
counterpoint & ornament: ~~with~~ & in several cases with  
elaborate solo parts. Here the Orchestral Suites = Suites.  
The most important event of the Coethen time was  
the bringing together of the collection of the first part of the



The mystery of the scale. The of a series of fifths  
 is tuned up each perfect a note slightly higher  
 than the other with note which is around it. So  
 to avoid this each fifth has to be tuned a little flat.  
 The Pythagorean third which is around it by tuning  
 four perfect fifths. Consequently sharper than  
 what you may call the natural natural  
 or true third the ratio of which  
 is as 4 to 5.



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'Welltemperirte Clavin' — The first 24 Preludes &  
figures of the former 48. It is quite clear that  
the components of this supreme collection must have been completed  
mainly independently — but that he was moved to  
bring them together & complete a set to be a sort of  
profession of faith in connection with the turning of our  
scale. The older music especially Choral music had  
not required to use many keys & men were content  
to have but few keys — there as long as four modulations  
were not necessary. But the growth of instrumental music  
made it necessary to use many keys. & Bach's practical insight  
led him to be the foremost champion of ~~single~~ equal temperament.  
The works were collected under the title of — Opus II p 162.  
And all seem to have been written at Gothenburg.



Old Johann Kuhnau died in June <sup>(5)</sup> 1722 and he  
left a Canon of the Thomas <sup>at Leipzig</sup> school and Capellmeister of the Church  
of St Thomas. A Whithra became vacant. Müngi had not  
been so sympathetic at election of I. S. B. after the Prince  
married again — as his second wife was not a lover of  
Münch. Bach entered the vacant post, among  
his works were Telemann, Bode and Fasch. all Mun. men  
of eminence — He went to Leipzig in ~~2nd~~ February 1723  
and performed & conducted a Cantata — & was  
elected & ~~was~~ installed on May 31. The Cantors  
duties were peculiar. The famous St Thomas  
School existed mainly for the purpose of providing  
singers for the Church Musical functions, but it  
provided also for their general education, and  
I. S. B. was called upon by the regulations of the establishment  
to give lessons in elementary Latin as well as German.  
A duty which he accepted, ~~but~~ with assistance of a





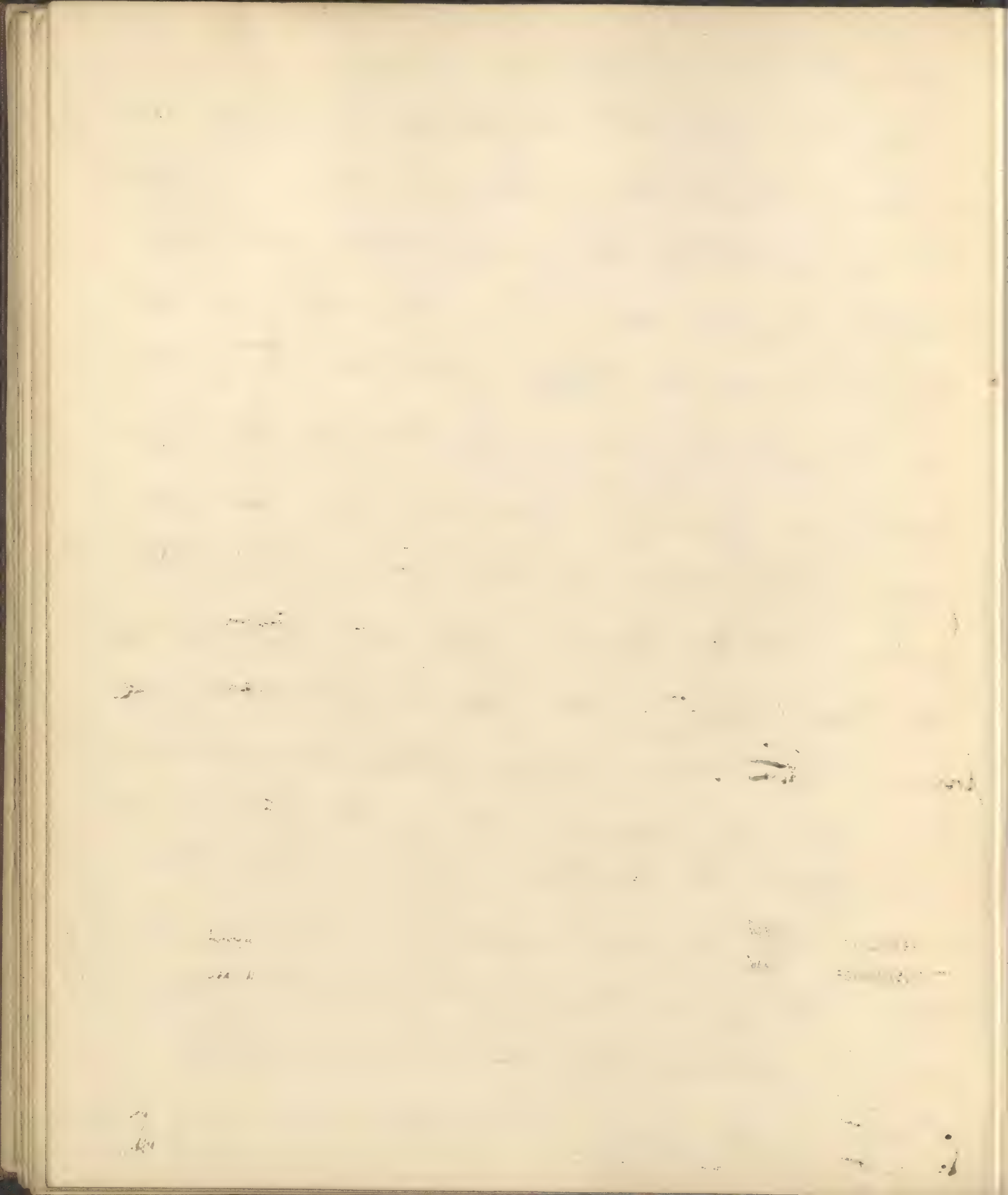
Perfect. Apart from this his duties were not exactly  
that of an Ordinary Organist. He had to preside  
generally over the Music, which was on a liberal scale  
both at St Thomas Church & St Nicholas. ~~It~~ It  
included the performance every Sunday of a Cantata  
and a Motet at the Churches alternately. and this  
is the explanation of the enormous number of his  
later Church Cantatas, and also of some of them  
being rather dry - As he evidently poured them  
out as occasion required - He also had to direct  
the Music on all special occasions such as Weddings,  
wedding funerals and to rehearse the Choir and train  
them at regular stated times every week - a business  
which he seems to have found rather tiresome -  
as the boys had got rather out of hand and were often  
very troublesome. However J.I.B. worked hard to arrive  
at a satisfactory state of things, and at all times provided  
Music which required a high level of performance, & continued to do so.







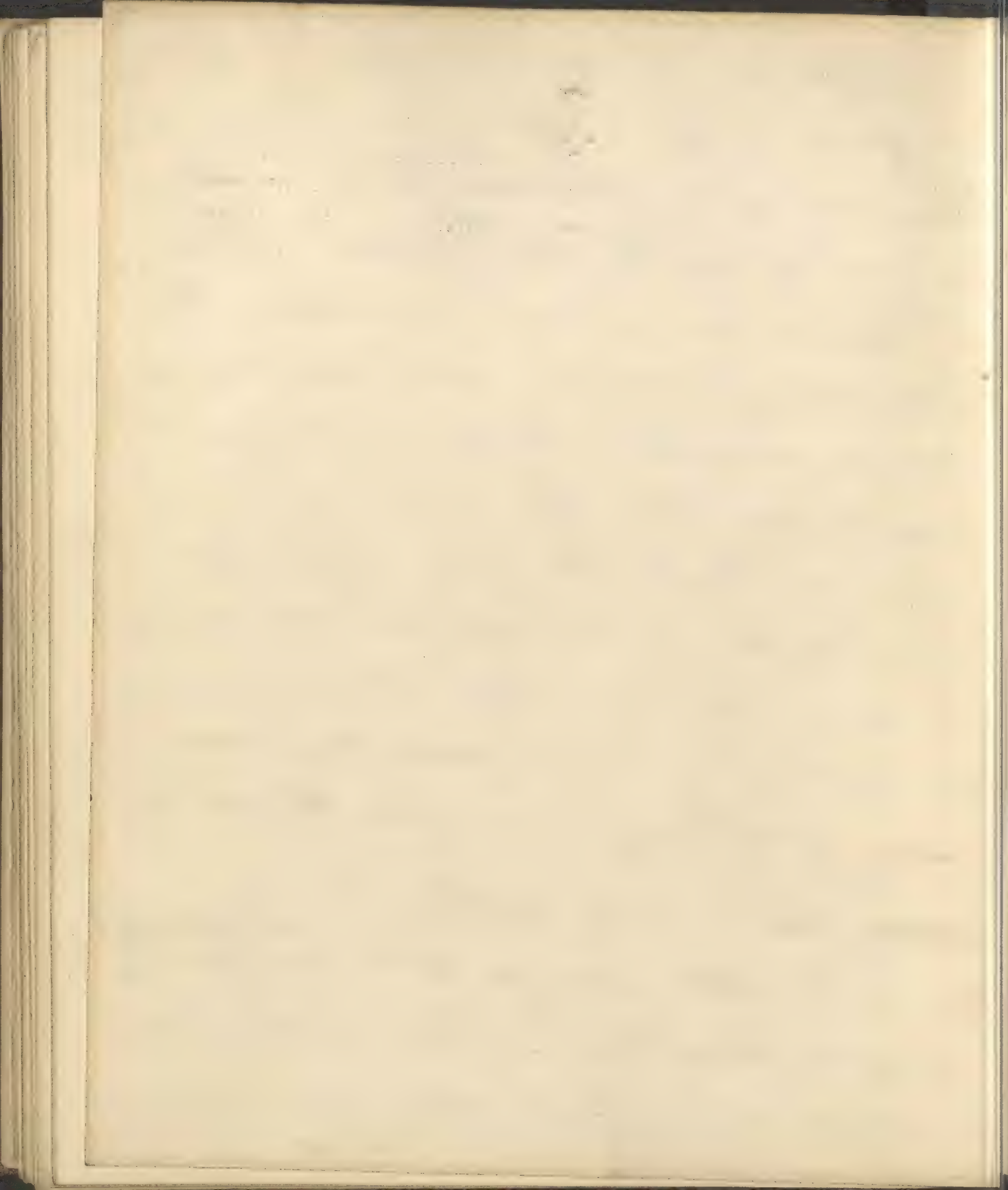
But all this is but a side issue in his life, as we are  
mainly concerned with his Musical achievements, and  
in respect of these the time at Leipzig is supremely important  
as he lived by the time he was then around at the full  
maturity of his powers - The first work of importance  
which he produced at Leipzig apart from the Cantata  
was the great Magnificat, which probably had its first  
hearing in 1723. - a great and noble work of  
Artistic, <sup>15th</sup> Choral & Solo. Next in order comes the  
Garrison or John Passion which was performed on  
Good Friday 1724. This was his first work in the  
form. The history & purpose of ~~the~~ what is called Passion  
Music has been discussed before. The Part which it  
is as follows. The tradition of performing Passion Music  
is a holy work of very ancient. It had been the  
custom of the Roman Church to give parts to the Gospel  
narrator by distributing the parts of the <sup>Gospel</sup> various <sup>actors</sup> ~~characters~~ in  
the King, Peter, Judas, Pontius Pilate and so on to various



members of the Choir, and to use the Choir as a body  
for the utterance of groups of people - such as the Jews, disciples,  
Marianas etc. - and in the sense the Choir as a body  
were technically called the Trova or Conode. At first  
the music had been very simple and archaic - But  
the form grew and expanded, and by degrees sets were  
introduced commencing in the centre of the story - a  
Chorale - Till by Bachs time it had become a very  
elaborate and composite work of art. Of this form  
J. S. B. are the by far the highest and richest examples -  
as it was eminently a form suited to his earnest and  
poetic disposition. Bach is supposed to have made

5 settings of the 'Passion', but of these 2 are lost  
~~lost~~ and one is doubtful. The only one  
that remain without doubt are the <sup>which already mentioned</sup> St John Passion  
and the St Matthew Passion. There is a St Luke Passion  
in existence which it is thought might be by him. Of the





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which is both  
St Mark Passion, it is supposed that a great  
part of a <sup>is made up</sup> ~~Travis~~ Ode (Mourning Ode) which Bach  
wrote for the mourning celebration for the death of  
Queen Christina of Poland in 1726. The greatest  
of the Passions and one of the most deeply interesting  
works in existence is the Matthew Passion which  
Bach produced in its first form on Good Friday  
April 15 1729. The first version is not the one the  
world knows so well in modern times — as J.S.B.  
reworked it, after his frequent way, & produced it in  
the extended and amended form in 1740. To all  
intents it is the last word in the Passion form — with  
its great choruses & pathetically harmonised chorales,







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and the number of deeply moving Arias. The ideal which  
the human mind had been groping for through centuries is  
herein found - The story being told by the Evangelist, and the  
various characters each taking the words allotted to them, and  
the ~~Solo~~ Solo Arias ~~and the choruses~~ being introduced as commentaries  
on the successive situations - dwelling ~~on them~~ and expanding them,  
and as it were making the minds of the congregation dwell upon  
them - in which service the solo voices are often joined by the  
Chorus. While the Chorus, which are introduced at all crucial points  
~~introduce~~ make the congregation also take their part in the proceedings.  
The Matthews Passion has a curious history - In the early ~~century~~  
years performed at Leipzig little notice was taken of it elsewhere -  
And it was ~~first~~ revived in 1829 in Germany by Mendelssohn  
and it was ~~now~~ made in England at all but late in the  
19th century (1854) when it was performed under the  
auspices of the St. Dunstons Festival.  
Another important work which belongs to the same period - the



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~~Christmas~~ the work known as the Christmas Oratorio - which  
is really 6 important Cantatas joined together - Severally  
written for Christmas day, New Year day & New Year Sunday.  
It was ~~written~~ produced in 1734 - A good deal of the Music was  
transferred from earlier works, mostly secular - Bach  
also produced and Eastertide Oratorio & an Ascension Oratorio  
about the time.

The next great work we come to is the famous B minor  
Mass one of the greatest Choral works in existence. The  
History of its composition is rather peculiar - As it was  
evidently the bringing together of various movements written  
at different times. The Credo was probably written in  
1731 or 1732. The Kyrie and Christe eleison probably in 1733.  
At all events it was in a more or less complete form in  
the latter year: and Bach took the opportunity of re-arranging







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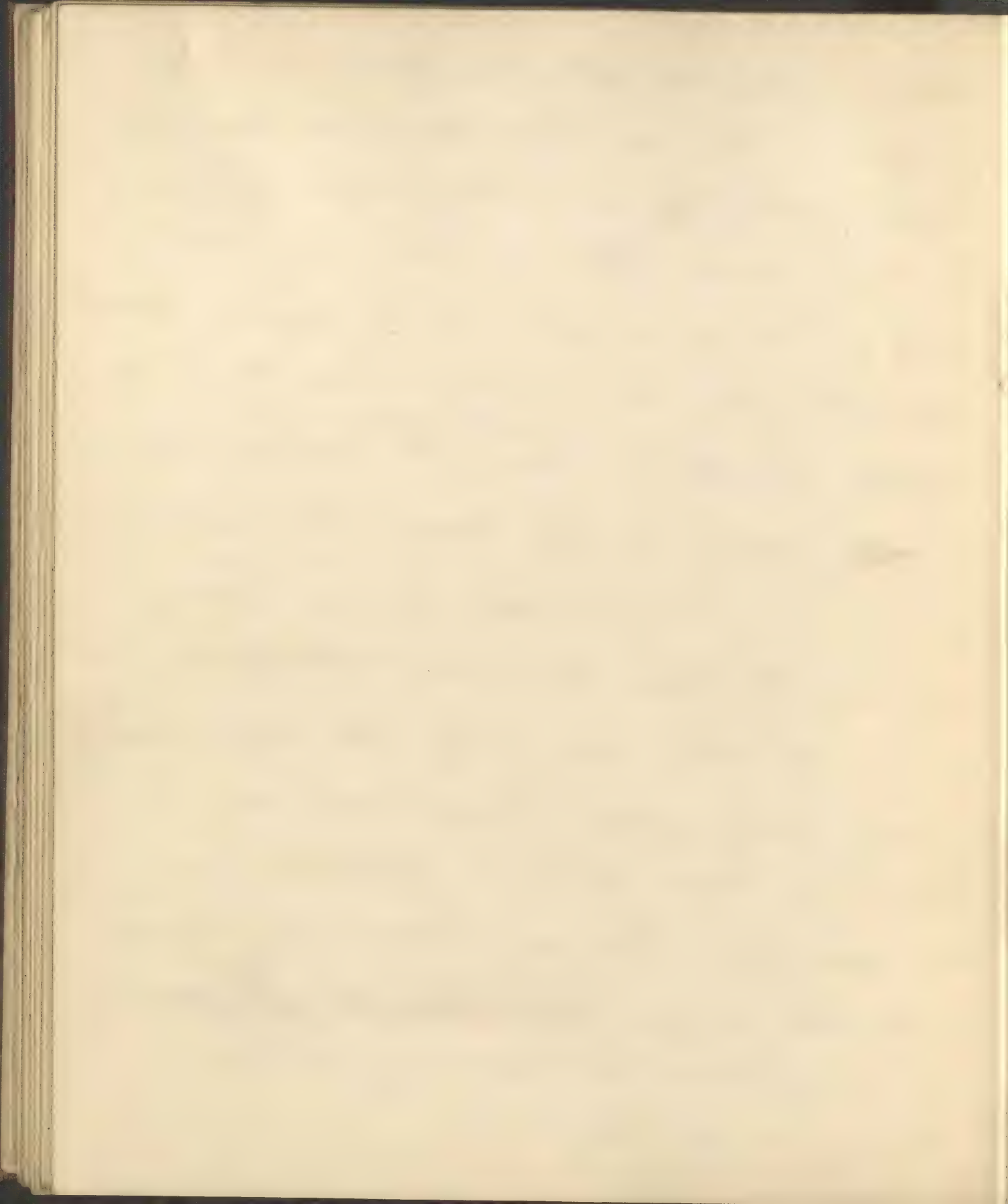
himself with a new King of Poland and Duke of Saxe,  
who was now his head, by presenting the work to him  
in 1733 at Dresden. But it evidently was not completed  
then in the form now known as the great Sanctus was  
probably not written ~~at~~ <sup>between</sup> till some years later. Possibly 1735  
and 1737. Some of the rest of the work was drawn from  
other sources - a for instance the former ~~Agnes Dei~~  
wonderful Crucifixus which is taken from a Cantata "Weinen  
Klagen, Sorgen" - and much of the "Agnes Dei" is  
taken from the Germanic Oration. The Oration is for  
a similar Cantata "Preis dem Heiliche". But in any  
case the result is supreme, & the material though  
imitated. It is a too big a scale & is  
actually used in the service of the Mass. But it  
stands independently of this connection as one of the sublimest

92- 300

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examples of deep and noble religious feeling ever produced  
by man. Bach was constantly occupied in forming at  
Church Cantatas ~~for~~ all the latter part of his life; but  
they are so numerous that we cannot consider them in  
detail. We have only to consider the remaining important  
works of the latter part of his life. Among them are the  
delightful <sup>and 2 & 3 Claviers in combination</sup> Concertos for Clavier <sup>with</sup> Orchestral accompaniment.  
The ~~first~~ group of Six Suites known as the English Suites  
which are on a much grander and more imposing  
scale than the earlier French Suites of the Coethen period  
though on the same lines. They differ mainly in plan  
by having partly developed Preludes in each case. Their  
history is not known but they are supposed to have  
written about 1727. The group of Partitas, which are Suites  
of somewhat irregular form <sup>you began to publish them in 1727 -</sup> ~~you began to publish them in 1727 -~~  
to the same period as the Partitas belongs that supremely  
astounding work the <sup>30</sup> Goldberg Variations, which were written



Sarabande  
~~one~~ which made its first appearance in one of Anna  
Magdalena Bach's books - in which it appears in her  
handwriting - A great many of the variations are  
in common at every interval from the 2nd to the 9th  
introduced with such marvellous facility and skill that  
the hearer is quite unaware of the presence of such a device.  
And the whole ends up with a 'Liedlied' which is  
a combination of folk tunes, going on simultaneously  
in different parts. Of the date of another important  
Bach work the Chromatic Fantasia & Fugue it seems  
impossible to make any certainty. It may well have  
been written before the Leipzig period. ~~It~~ The fantasia  
is certainly an experiment in rhapsodical recitative  
for the Clavier - and one of the most interesting works for  
the instrument in existence. Bach's other important works  
for the Clavier such as the Toccatas & Fugues we can do  
no more than mention. We remain also more or  
less in the dark with the second half of the 17th century.



The Oyster works:

For summer and winter - 1920

July 1920

Supper

B main type.

2 main

86

6 major.

Clavier, the additional collection of 24 Preludes & Fugues <sup>24</sup>  
which made up the complete 48 as we know it. We  
only know that it belonged to the latter part of his life -  
The collection, which like the first half may have been made  
up of various movements written at various times was  
possibly completed by 1740, certainly not later than 1744.

There is no copy in existence in Bach's own handwriting.

Bach also certainly wrote a great deal of his most  
famous Organ works in the Leipzig period - Probably not any  
Preludes, Tocatas & Fugues, not also the lovely examples  
of the very distinctive form of art I have so often referred  
to the *Choral* <sup>choral</sup> *vorspiele*. A kind of <sup>choral</sup> *fantasia* on *Choral*  
tunes.

Of Bach's life at Leipzig we do not know much. He was  
as I have said occasionally in difficulties with the church  
authorities, owing to the difficulty of managing the boys in  
his choir. He was more successful in training a superb  
number of pupils such as Krebs, Schneider, Krieger

One of the most complete and the  
 end of his life was his work in Ireland the first  
 of his ~~life~~ (Philip) ~~life~~ had  
 been made possible by the ~~life~~ of his  
 at all times, & the ~~life~~ of his  
 with the ~~life~~ of his ~~life~~  
 it is a ~~life~~ of his ~~life~~  
 May 1749. p 281

Manuscript Office



Altrick, who ~~was~~ married one of his daughters, &  
his own distinguished son - Philip Emmanuel. All musicians  
of sound & honorable character, who shared the influence  
of his inspiring personality. His home circle was a  
happy & congenial one and they were fond of having  
sets of family concerts at home.

His eyes began to fail him as he grew older - and  
in 1749 he ~~had to~~ decided to ~~submit~~ submit to an  
operation, which was done by an English oculist of  
repute living in Leipzig. The operation was a failure  
and he became totally blind. The effort broke his  
health completely and he died on July 28. 1750,  
having dictated one last Church Service to his son-in-law  
Altrick on his deathbed to the Church "Lord  
when we are in direst need".

It is sad to think that he left no will & so little  
property that his wife Anne Magdalena fell into poverty  
and ended her life as a Alms woman in 1760.

10. 11. 1911  
An. 11. 11. 1911  
Bach's life is quite uneventful ~~the more so~~ it is  
almost as difficult to get any idea of the tenor of it apart  
~~it~~ from the music as it is of Shakespeare. He  
~~was~~ never moved from ~~any~~ <sup>one</sup> little part of Germany and  
never came before any large audiences. His works  
were performed rarely in his Church choir, and all  
the incidents of an artist's life which tend to produce  
self-consciousness or a love of display were absent.  
He lived to cultivate his own lofty ideals of Art  
without hindrance or distraction, and the result  
is a mass of work which for quantity and  
depth of feeling is without equal in history. And the  
larger the world goes on the greater becomes  
the hold of his music on the posterity of  
the example of ~~his~~ <sup>his</sup> musical personality



